







**REFLEX**  
HAVN FORT STRAND

**SAMTIDSKUNST I DRAGØR**  
**5. JULI - 28. SEPTEMBER**

**WWW.REFLEKSIONER.ORG**  
**FACEBOOK/REFLEKSIONER**

**1. KATJA BJØRN**  
**“LOOKING AT FISHERMEN LOOKING AT YOU”**  
**VIDEO, HARBOUR**

Katja Bjørns video is precipitated into the ground between the shacks in Dragør. The video is a reflection over life in the shack-town and the shack-town as a tourist attraction. The shacks were formerly reserved for the fishermen, but houses many different activities today. When walking between the small shacks the world outside is almost turned upside down, and you see a different perspective on how everyday life can be. In Katja Bjørns video Dragørs own fishermen and “shack-people” look up at the viewer and show a reversed reality; where the people in the shacks every year are put on parade for tourists, it’s now tourists and visitors that are the object of exhibition for the people in the shack-town. The video also show the fishermen’s and the sailors wanderlust and voyage to foreign destinations and a mutual interest between the remaining fishing industry, sailors in Dragør and the tourists of the town.



**2. MIKALA VALEUR**  
**“A SPACIOUS AFFAIR BLACKENS WITH NEW DIMENSIONS”**  
**INSTALLATION, BEACH**

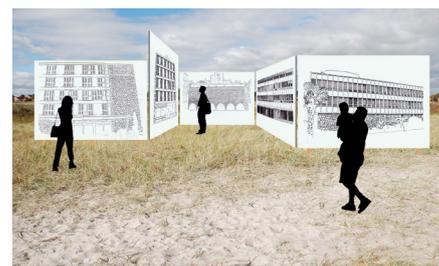
With the invitation “Entrance” on the door, Mikala Valeurs black mirror cabinet on the beach is a work filled with contrast, which at a first glance looks small and cramped. Stepping inside the cabinet however gives the opportunity for a different experience. When the doors closes, the lights turns on, and its reflexion and the mirrors on the floor, in the ceiling and on the walls will fill the room with self reflexions. The audience will thereby experience themselves in numerous versions. In this way the mirror lining will expand the small cabinet and give a ‘spacious’ experience of the otherwise claustrophobic space. When the doors opens, Dragørs town-profile and history is mirrored in the work, which on several levels invites to a direct meeting between audience, the place and the art.



### 3. AMEL IBRAHIMOVIC “WAS WILL EUROPA?” INSTALLATION, BEACH

The installation is inspired by a modernist building by the Croatian architect Vitic, who found his inspiration in the sea.

The piece forms a constructed backdrop and acts as a surprising foreign element, which leads the viewer to a different state of mind, and brings out remembrances and ideas. The construction and the modernistic buildings, which remind us of lost ideals from a lost time leads to the question of how the cultural and political constructions are created, changed and die out. The installation is thereby a filmic fiction, which relates to the idyllic, and at times, scenic experience you can have of Dragør. The piece also refers to a different modernistic building; the architect Arne Jacobsen's functionalistic bathing establishment, which is called “The White Town” in contrast to the yellow fishermen's houses in the old town, was torn down in 1944.



### 4. EVA KOCH “PHAROS” VIDEO, FORTRESS

A lighthouse is a guidepost for the seafarers, a penetrating series of bright flashes that tell people at sea that the coast is near, and to steer the course after this information. Having been far out on the sea, the light of the light house meets you as a safe greeting; the first sign of land. Eva Koch's literally luminous video installation in one of the forts underground corridors, shows a lighthouse filmed on an ice-cold winter night. The lantern room, from which the light emanates and can be seen from a great distance, is emphasised. The sound is significant for the installation; not only the dramatic sound of the ocean, but also the ticking sound of the mechanism, which operates the light, and which, in the installation, becomes a compositional principle. Eva Koch's video installation can be seen as a metaphor for the human need of orientation points in life; a light in the dark.



### 5. LARS BUCHARDT “EYES” VIDEO, FORTRESS

The “narratives” in the video, Eyes in the catacombs under Dragør Fort, take place in many spaces with no clear boundaries: the beach, the sky, the sea. It is never defined with any certainty what kinds of eyes are seeing, human or artificial ones. A subtext of the work is the hidden relationship between the act of seeing and violence. The work is made from photographs and collages.



## 5. LARS BUCHARDT “BLACK CIRCLE” SOUND, FORTRESS

These are the sounds that are immersed into the site – the fortification of Dragør and the proximity of Øresund – and into the “real sounds” which can be heard on top of the fort: the body’s remembrance of the warmth of the shallow water, the memory of the soothing sound of the water’s edge, and of the reflections of the sun in the calm surface on endless summer days. This is my childhood memory – and maybe the memory of others too. The sound of the airplanes are from another past, from a memory that isn’t mine.

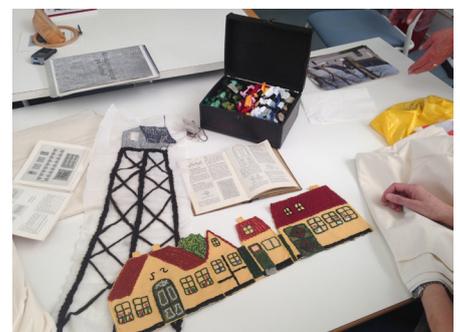
## 6. NANNA GRO HENNINGSEN “OBSERVATORY FOR APPARENTLY INSIGNIFICANT PHENOMENA” INSTALLATION, FORTRESS

The installation plays on the association of Dragør’s historical relationship to surveillance of the sea by Øresund. From the fisher families’ need to see the boats coming in and out of the harbour in hard weather, making a living from salvage operations to the different forms of military surveillance through times. Dragør’s architecture and topology is characterised by all of these forms of sightings and surveillance with its many observation posts, the pilot look-out tower and the strategic position of the fort. When looking into the optic devices of the installation the gaze is turned towards very different places. The optics of the periscope produces a displacement in the registration of reality, for a brief moment one steps into the position of the voyeur, from where the gaze penetrates different scenarios; intimate, coded and absurd spaces. The installation thereby becomes a reflection on social control and silent exercise of power as a consequence of surveillance. Part of the video material has been recorded in Dragør.

Video production: Jeanette Land Schou.

## 7. IBEN DALGAARD “BYGONE” EMBROIDERY, FORTRESS

Iben Dalgaard’s long embroidered curtain with local historic motifs was carried out by women from St. Magleby and Dragør, and is exhibited in a canon hole on the fort. The title BYgone alludes a lost time or something that is gone. Is our (local-)history disappearing and dying out? Are we experiencing a travesty of reality which isn’t in agreement with how things really are? The curtain in the canon hole is unprotected by wind and weather, and will most likely become patented over time in the same way as Dragør, which lies exposed and unprotected from the ocean and the wind’s fury. The title also refers to former conflicts, which with time have ended in fraternisation. Internally there have been discrepancies between the fishermen of Dragør and the Dutch farmers in St. Magleby. And externally Dragør Fort was brought up in 1910-1914 where its task was to prevent hostile bombing of Copenhagen as well as protect from mine closures in the Drogden trench. The work is thereby site specific on several levels.



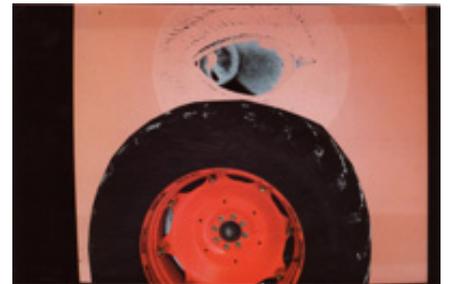
## **8. LISE BLOMBERG** **“HOUSE IN THE GOOSE REPUBLIC”** **INSTALLATION, BEACH**

Lise Blomberg's piece is based on the goose farmers place, "The Goose Republic", and their relationships to the geese. Blomberg is a painter and has worked with the relationship of people and animals for a long time, but the work for REFLEX is the first time she tries to bring this atmosphere out in a 3D space. "The Goose Republic" is a obvious space for this experiment, as it already contains a long story of birds and people in a landscape. The mood of compressed landscape that is often experienced in Blomberg's paintings is emphasised by the adding of coniferous trees around the geese cages. The special relationship between "The Goose Republic" and Dragør is accentuated through the transformation of making a goose cage look like one of the small, yellow houses from Dragør's historic old town - with geese as tenants - and is also a reference to earlier times when the geese would walk around the streets of Dragør.



## **5. LARS BUCHARDT** **“THE SYNTHETIC QUALITY”** **“THE FUTURE DOES NOT NEED US”** **VIDEO, BADEHOTELLET**

The video, The Synthetic Quality, is a reflection on how images are told and created – a demonstration of principles of visual and narrative manipulation we all are exposed to in our everyday life. The video, The Future Does Not Need Us, circles around the question whether the present can be projected into the future. For who can perceive the present? The present is not a fixed point, but many that cannot be connected, because there is not an objective place from where everything can be seen. The video is created from images of apocalyptic notions of the future that flourishes in our culture.



## **9. OP ARCHITECTS** **“THE PAVILION”** **SCULPTURE, BEACH**

THE PAVILION, by the Copenhagen based architect group OP, was developed for the area between "The Goose Republic", "The Granny Beach" and Badehotellet in Dragør. In the old town and the harbour OP found their inspiration in bulwark, trails of culture and Dragør's pilot look-out tower - the local gathering spot. THE PAVILION spins Dragør's community and history together with a contemporary conception of space, which unites the authentic and the enigmatic with the rational. By creating a spatial piece there is simultaneously created a place, which can provide a framework for local debate and reflexion. The displaced wood blocks form seating in an inner amphitheatre, which could potentially be the new public sphere of the town. With its location on the protected, coastal area the piece becomes both a gathering spot and guidepost for REFLEX. An environmentally conscious object, which fuses art and architecture, while it both looks back and points forward.

